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er in Burgos at that time. The 1499 text contains but sixteen Acts—which follow each other logically—and seventeen wood-cuts; the lost edition of Salamanca, 1500, as deduced from the editions of Valencia, 1514 and 1518, already contained the whole twenty-one Acts, and probably also had the twenty-two wood-cuts that all copies of the complete work seem to have contained down to the Venice edition of 1534. There can be scarcely a doubt in the mind of any one who reads the work carefully that the edition of sixteen Acts is the older rescension, and that the additional five Acts, which first appear in the Salamanca edition of 1500, have been merely interpolated between Acts 14 and 15 of the original. All the editions from 1502 to 1534 followed the 1502 Seville edition, as the omission of the stanzas "*Penados Amantes*" show. The edition of 1501 was not followed.

All these editions except the *princeps* contain twenty-one Acts. But lately two editions have come to light which follow the 1499 Burgos edition, and contain only sixteen Acts. M. Foulché-Delbosc discovered one (Seville, 1501), in the Bibliothèque National, at Paris, and has just reprinted it.⁸ In addition to this the Marqués de Jerez de los Caballeros has lately come across an edition, also in sixteen Acts, printed at Seville, 1502. These discoveries, naturally, suggest anew a whole series of questions that cannot be answered till we have the texts before us: ex. gr. are the five acts interpolated between Acts 14 and 15 unauthorized? Are they the work of Alonso de Proaza? And a number of others immediately arise, equally difficult to answer.

In the meantime, I confess, that personally, I am inclined to believe in the genuineness of the edition of Burgos, 1499, until better proof of its falsity is adduced. Of course, nothing can be said with any certainty till these three copies in sixteen Acts are carefully scrutinized and compared.

The Bibliography which Señor Krapf has compiled, is an excellent one, and also contains a review of the principal translations of the *Celestina*, the whole done with great care. The second volume concludes with the Latin

⁸ I have not seen this edition, but as has been observed above, the whole aspect of the bibliography of the *Celestina* has been considerably changed by the investigations of M. Foulché-Delbosc.

text of the *Pamphilus de Amore* and an *Advertencia* by Menéndez y Pelayo.

In conclusion I may say that Señor Krapf has done excellent service to the cause of Spanish literature by giving to students at once the best and by far the handsomest edition of the *Celestina* that has yet appeared. To read, for example, the 1599 Plantiniana, and then turn to this Vigo edition, we can appreciate the boon the publisher has conferred upon us.

Let us hope that students of Spanish literature will now avail themselves of this beautiful edition of the *Celestina*, and that it may find the wide circle of readers that it so well deserves.

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GERMAN LITERATURE.

Ioannes Nicolai Secundus: Basia. Mit einer Auswahl aus den Vorbildern und Nachahmern herausgegeben von GEORG ELLINGER. Berlin: Weidmannsche Buchhandlung, 1899. 12mo, lii+38. (Lateinische Litteraturdenkmäler des xv. und xvi. Jahrhunderts. Herausgegeben von Max Hermann. 14.)

BASIA, the cycle of poems which Joannes Nicolai Secundus wrote on the ever interesting subject of kisses, has found a new and very able editor Mr. Georg Ellinger.

Contrary to the principles established for the *Lateinische Litteraturdenkmäler*, the text follows B, the edition of 1541, as the *editio princeps*, a print of 1539, was made from an incomplete and careless copy of the poems. The text of the reprint agrees, therefore, was Bosscha's edition of Secundus' works, except in a few passages stated on page xlvii.

Mr. Ellinger has greatly enhanced the value of his work by adding a selection of the Neo-Latin models and imitations of the Dutch poet, and by offering much information about the history of *Basia*.

The first chapter of the introduction treats of the models for the cycle. These are found not only in certain poems of the Greek Anthology and in two poems of Catullus, but also in the poetry of the Humanists. And it is the merit of the editor to have pointed out for the

first time the two most important sources of inspiration for Secundus, namely the *Osculum Panthiæ* of Philippus Beroaldus and Petrus Crinitus' poem *Ad Neæram*.

By far the most interesting chapter is the second, which has for its subject the influence of Secundus' graceful poems upon Neo-Latin as well as national literatures. As we trace this influence in the Netherlands, France, Italy, England and Germany, we are impressed with the number of great names among the imitators, translators, or admirers of Secundus; by the side of Ronsard and other poets of the Pleiad we find Philippe Desportes and later Mirabeau, and with Weckherlin, Opitz and Fleming stand Günther, Bürger and Goethe.

Regarding the relation of *Basia* to German literature, the editor combats the view, generally accepted, that Secundus affected very strongly the lyric poetry of Germany during the seventeenth century. The fact is brought out that in the first half of that century a direct influence of the Dutch poet can be proved only in a few cases, and it was not until the latter half of the eighteenth century that German poets—among them Bürger and Goethe—again drew inspiration from *Basia*.

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SPANISH DRAMA.

Ingratitud por Amor. Comedia de Don Guillen de Castro. Edited with an introduction by HUGO A. RENNERT, Professor of Romanic Languages and Literatures in the University of Pennsylvania. Publications of the University of Pennsylvania. Series in Philology, Literature and Archaeology, vol. vii, No. 1. Philadelphia: 1899. 8vo, 120 pp.

The text of the *Comedia* is preceded by an introduction of thirty-two pages which is divided into two parts; the first of these is a biographical and critical sketch, in which the editor also endeavors to fix the dates of certain events concerning the life and works of Guillen de Castro. The second part of the introduction is devoted to a discussion of the manuscript and of the play itself. The editor states at the outset that nothing of importance

concerning the life of Castro has been added to the material collected by Barrera; hence we find no attempt at a succinct history of the life of the poet, but rather such an arrangement of details as will lend itself more readily to a discussion of certain questions and to the adjustment of several disputed dates in the life of the author.

On pp. 11 ff. the editor discusses the question of an edition of Castro's plays previous to the year 1618. The dedication of the first part of the edition of 1621 contains the following:

"A book-seller more eager than courteous, during my absence printed these twelve comedies adding to their errors those of the printer."

Prof. Rennert agrees with Stiefel that the words quoted can hardly refer to the edition of 1618, because both editions had the same editor¹; but he does not think that Mérimée, as Stiefel maintains, has proven that Castro was in Valencia during the year 1618; this he promises to prove in the subsequent pages. It is strange that the editor does not recur to his promise; it may be inferred, however, that the evidence which he offers consists in the citation of the two licenses to print and sell as found in the edition of 1618—the one a license from the ecclesiastical authorities of Valencia, and the other from the civil authorities of Madrid. The evidence furnished by these two licenses, as the editor points out, seems to establish conclusively the fact that the edition of 1618 was printed with Castro's full consent. Consequently, when the preface to the edition of 1621 contains an allusion to a former unauthorized edition, that allusion must of necessity be to some other edition of which no copy has been discovered. The notice of a copy of the edition of 1618, together with the licenses and title page, constitute one of the most valuable features of the introduction, both in regard to the evidence furnished by the latter as to other editions, as well as for the fact that this is the first time, so far at least as I know, that any clue as to the existence of a copy of this edition has been put into print.

Two questions arise in regard to these

¹ *Zts. f. Rom. Phil.* xvi. p. 262.